CANADIAN
MOVING PICTURE
DIGEST

Vol. 23, No. 7 TORONTO 2, CANADA June 13th, 1931

PLAY a RETURN ENGAGEMENT of TRADER HORN

Exhibitors who are doing it are making money!

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

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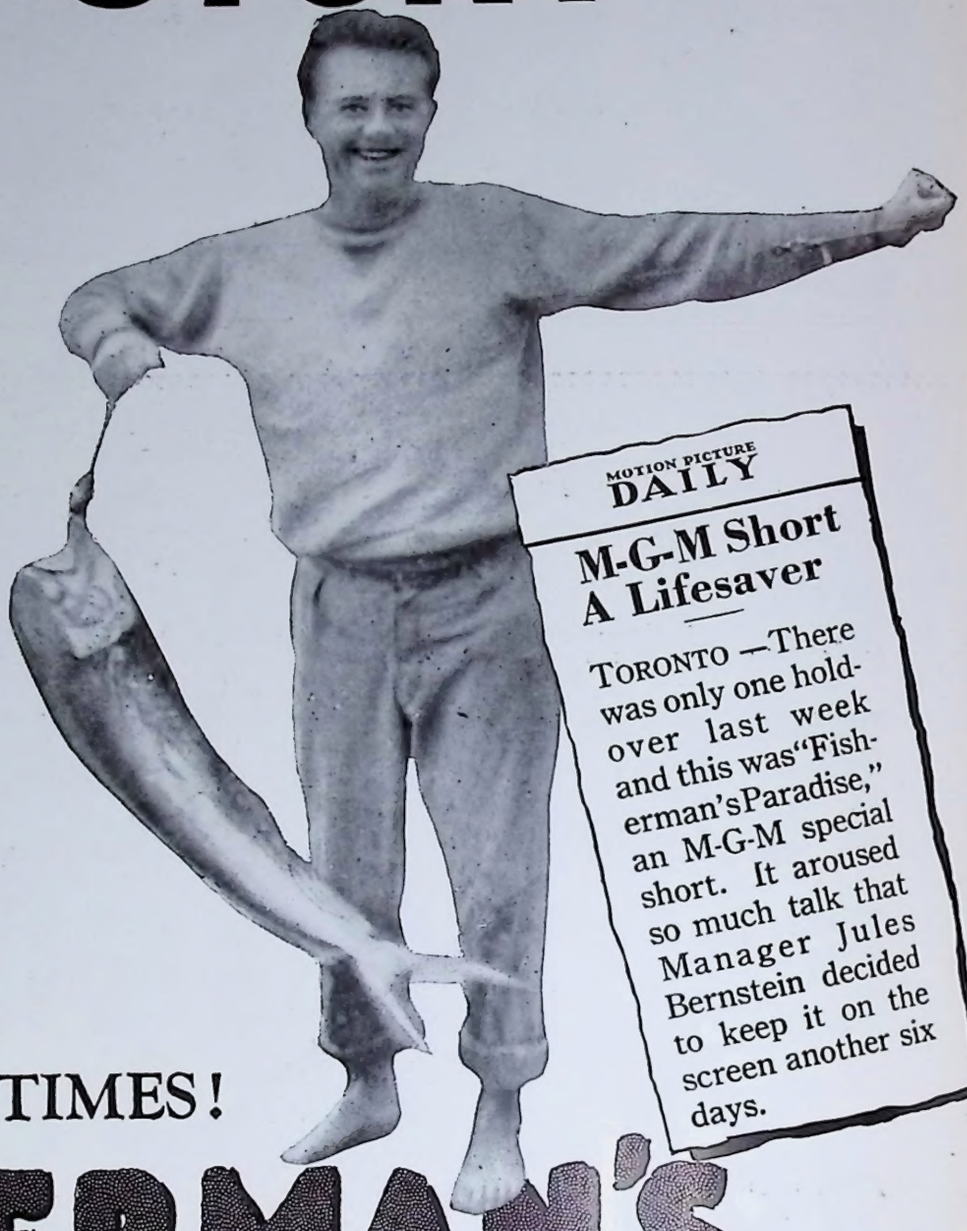

MOTION PICTURE DAILY

M-G-M Short A Lifesaver

TORONTO —There was only one hold-over last week and this was "Fisherman's Paradise," an M-G-M special short. It aroused so much talk that Manager Jules Bernstein decided to keep it on the screen another six days.

Imagine! A Short Subject that is brought back to Broadway THREE TIMES!

FISHERMAN'S PARADISE

Played 4 Months at the Astor Theatre!
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The Most Unusual Short Subject Ever Produced! And it's just one of the many Big Idea Shorts in M-G-M's Greatest-Short-Subject-Line-up on Earth for 1931-32!

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Sam Eckman of M-G-M Advises Double Features Must Go!

Canadian Moving Picture DIGEST

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Telephone: Trinity 1481
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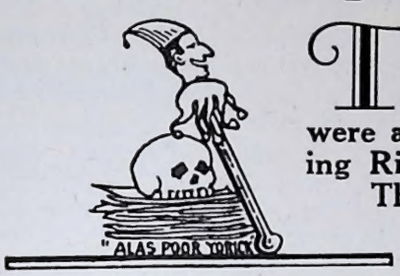
RAY LEWIS
Editor and Managing Director

Published by Canadian Moving Picture Digest Company, Limited
259 Spadina Ave. - Toronto

Vol. 23, No. 7 | TORONTO 2, CANADA | June 13th, 1931

Performing Right Society Controlled



THE HON. C. H. CAHAN, as Secretary of State, had, under his consideration, the proposed amendment of the Copyright Act. We, who are in the Trade, were aware of the fact that it was the Canadian Performing Right Society which was urging the Amendment.

The purpose of the urging was to eliminate the necessity for registration of copyright assignments, as required in Canada; and through which requirement, the company lost its several cases in Canada, for damages, against alleged infringement of copyrights.

The appeal to the Privy Council is "old news," as is also the decision by the Privy Council, which upheld the decision of our Canadian Courts. Despite the various verdicts, the Canadian Performing Right Society persisted in its usual method of intimidation and threats to theatreowners, who protested against the methods of the Society, in its demands that these theatreowners take out a license for music utilized in Motion Pictures; or in their theatres.

The elimination of orchestral music, in theatres, did not alter the attitude of The Performing Right Society, it still claimed it controlled about 3,000,000 musical compositions, about 95% of the modern musical album.

Prior to its affiliation with the American Society of Composers, Authors and Publishers, on a fifty-fifty arrangement, so the society admits; and at the time of the Privy Council decision, the Society only controlled 100,000 compositions. To-day, with its 95% control, it represents, not only an ordinary monopoly, but a Super-Monopoly, which the Canadian government has wisely endeavored to control through certain clauses introduced in the amended Copyright Act.

Conspicuous, among the legal and other expert witnesses which the Interests brought to Ottawa to plead their case, was Nathan Burkan, well-known to the Film Trade, but the avalanche of protests in connection with the several clauses to be amended, together with suggestions and requests for relief from the Society, was sufficient evidence of Public Interest to inspire the Hon. C. H. Cahan, that in amending the Copyright Act to not only protect authors, publishers and composers, but the Users of music, herein termed the Public.

The Digest has persistently and may we add, consistently opposed the arrogant attitude of the Society in its demands for licenses from theatreowners.

The amendment to the Copyright Act has been passed, and the clause which requires registration has been eliminated, but it is necessary for the Society to file a list of the music for which it desires to collect a license, or fee, and also to specify what charge, or fee the Society will make for such a license.

No action for damages, or infringement can be taken by the Society for dramatico-musical selections, unless the Society has previously filed the name of the music involved in the complaint, together with the amount of the fee which the Society intends to charge for public performance.

RAY PRESENTS

RAY LEWIS

ARTHUR LEE, of Gaumont-British, was in Toronto, it is reported, conferring with Col. John Cooper on the distribution of British Films. We do not know whether the Colonel is responsible for the Lee conference, or the report, but we feel that in view of the expressed attitude of the Colonel in connection with British Films, that he should really not be placed in the embarrassing position of being obliged to help the distribution of British Films in Canada with his right hand, while with his left hand he must seek to frustrate what his right hand doeth!

The "Seventy British flops" as reported by the Colonel is still fresh in our memory, as is also the report from the Coliseum, Victoria, B.C., to the effect that B.I.P.'s "Middle Watch" has been held over for a second week.

OF course we have had British failures, we have had U. S. picture failures; but would make no attempt to count these. Why turn to a "pillar of salt" by looking back at the Sodom and Gemorah of Past Failures, when they, who are called Modern Philosophers, so aptly say, "It isn't what you were, it's what you are to-day."

If Col. Cooper would preach a Reciprocity plan, like our friend Mr. Simon Rowson, Managing Director of Ideal, London, England, and director of Gaumont-British, he would convince Britishers, that he was as much of a Britisher, as he is an American, in his idea of Competitive Fair Play in Trade, and the Reciprocity spirit, in order that we may use our brain and power, our ability to establish amicable and mutual Film Trade benefits, with Entertainment and profits the objective!

MEANWHILE, we learn that "The Chance of a Night-Time," a British and Dominion production, with Ralph Lynn, has been such a success at the Plaza, Piccadilly, London, that it is being held over by the management for three weeks. Incidentally, it grossed approximately $28,500 (£5,700) in seven days, despite an unusual heat-wave. Regal Films will be releasing this latest British film hit; and prior to this release "Plunder," which your editor saw with "The Middle Watch" at the Gala London Performance. "Plunder" has given Ralph Lynn an excellent part, and is to our mind, perfect entertainment.

Critics are hailing "The Chance of a Night-Time" as a sensational British comedy success. In fact, they say, all England is laughing at it, not counting the exhibitors, who look at that close to thirty thousand for seven days; and laugh in anticipation. We are good laughers in Canada also; and thirty thousand for seven days, on a British picture would make us laugh so heartily that you could hear us right across the Big Pond.

A CONTEMPORARY trade publication has been headlining a story in connection with the White Report

"Wash-out," "Pigeon-hole," "Ash-Can" are expressive terms; and these have been freely employed in expressing opinion on the White Report, and an anticipated Canadian Government action.

Perhaps this U. S. trade publication knows more about the White Report than we in Canada, and may also be of the opinion that all Governments are alike under certain circumstances. However, it would have been more judicious to have refrained from headlines on the subject; and to have, to say the least, shown a little more respect toward a foreign Government, than that expressed in these articles.

Sweeping all other considerations aside, one might consider the published opinions as undiplomatic as they are unwarranted; and who knows, but that in the event that the suspicions of this U. S. Trade publication are incorrect, the publication of these suspicions on report, prior to a statement from the Canadian Government, might undo the "good work" which the Interested Interests may have accomplished.

WE ARE again reminded of Will Rogers merry advice to the U. S., "Let us fight, but never send us to a conference, we cannot talk, why we went to Nicaragua and lost our shirt."

William Fox has retired from the directorate of Fox Film Board and rumour states we will find Mr. Fox heading a re-organized Warner Bros. pictures.

Meanwhile the Fox Board carries such names as David K. E. Bruce, son-in-law of Secretary of the Treasury Mellon; Albert H. Wiggin, head of the Chase National Bank; Cornelius Vanderbilt, George N. Moffett, Frank O. Watts, Edward R. Tinker, Samuel W. Fordyce and Philip R. Clarke. As we prophesied years ago, bankers to the right of us, bankers to the left of us, valiant six hundred; and the Film National Anthem now is "To the bank, to the bank, to the bank." Selah!

Amended Copyright Bill Passes House to go before Senate

The New Film on Broadway

By *Betty Ross*

"DAYBREAK," screen drama adapted from the novel by Dr. Arthur Schnitzer, directed by Jacques Feyder and presented by Metro-Goldwyn-Mayer.

A very delightful and charming talkie that is good springtime entertainment. Ramon Novarro at his best delights the Broadway audiences.

Will, dashing lieutenant and nephew of General von Gartz, is the young officers' reckless leader when the picture opens. He is discovered being warned for the last time by his uncle about his debts and his love affairs. As a final admonishment, he is told he must immediately announce his engagement to one Emily, the girl of his uncle's choice, and settle down.

After a chance meeting with a shabbily dressed girl in a cafe, Will insists upon escorting the girl, whom he learns is a poor music teacher.

Will takes her to a wine garden, the first wine garden she has ever visited, shows her the silvery beauty of the moonlight as they sit at the river's edge, and at dawn drives her home over the cobblestones in an open hack. This is the beginning of love and life for her. But it ends almost as quickly as it started when she discovers he has left on the breakfast table a note for a large sum of money.

Feeling that her world has crumbled she decides to turn the tables and return this insult a hundred fold. Will discovers the blunder too late and discovers, too, that he loves the girl. The rest of the picture works out the conflict between these two, a conflict which, of course, rights itself in the final scene with a happy reconciliation and the promise of a rosy future.

* * * *

"ALWAYS GOOD-BYE," based on a story by Kate McLaurin; directed by William Cameron and Kenneth MacKenna; produced by the Fox Film Corporation.

This is a stirring society drama featuring the brilliant English actress Elissa Landi. "Always Good-Bye" is based on a story by Kate McLaurin that deals with a reckless, young, beautiful woman, Lila Banning, who goes through life furiously, leaving marriage proposals in her wake wherever she goes. At last having spent all her money she agrees to pose as the wife of Reynold Carlson who is secretly angling about for a very valuable diamond owned by John Graham.

Lila and Carlson go to Lake Como where Graham has a villa, but not unseen, for a Scotland Yard detective has already followed them and informed Graham of the plans of Carlson. Graham falls for the beauty of Lila however, and shows her the large diamond in the safe. He even lets her hear the combination and Carlson who is hiding nearby overhears it and later snatches it from the safe.

The manner in which Lila retrieves the stolen gem and then wins the love of Graham is an admirable climax to this story.

Lewis Stone in his usual suave manner gives an admirable performance in the role of John Graham. Paul Cavanagh, Mr. Kerr and Lumsden Hare complete the excellent cast. This is entertainment of very high order and deserves to be seen by all movie enthusiasts.

"UP FOR MURDER," directed by Monta Bell; a Universal picture.

The love of a young reporter for a beautiful society editor is the theme of the exciting drama, "Up For Murder." Lew Ayres in the role of a cub reporter, youthful and naive, falls in love with Myra Deane, played by the attractive Genevieve Tobin. It is common knowledge in the newspaper office that she, however, is having an affair with the managing editor. In a burst of rage the boy strikes his superior when he discovers the real facts after rushing into Miss Deane's apartment one night.

In the scuffle that follows the editor strikes his head on a table and the boy gives himself up to the police. There are some beautiful scenes in the picture and the work of Genevieve Tobin in the role of a sophisticated woman who is unable to cope with the young chaste love of the lad is especially worthy of note. Also the newspaper background is very convincingly worked out.

This city editor passes most of his time yelling and addressing people as "You." He sends Mr. Ayres on about the worst possible assignment — to cover an international ball — and as the reporter possesses no evening clothes the boss orders him to rent a suit. That evening on the dance floor, amid all the flags and decorations, when he inquires of the society editor, "What is the lovely perfume?" He is informed it is mothballs.

* * * *

"LE MILLION," a French dialogue film, inspired by a play by G. Berr and M. Guillemaud; directed by Rene Clair.

A gay sparkling French comedy filled with music, laughter and a racy story, directed by the fertile minded Rene Clair who recently produced the "Sous les Toits de Paris" is now amusing American and French movie lovers in the new film "Le Million."

The fantastic and amusing movie centres about the tale of a young impoverished artist in Paris who suddenly discovers that he is the winner in a lottery contest whereby he gets 1,000,000 florins.

But he has misplaced the winning ticket, and while he knows he holds the lucky number, the coat in which it is hidden has unfortunately been given away to a thief.

The rest of the time is spent in a frantic search all over Paris for the coat.

Michel's creditors meanwhile are celebrating his apparent wealth while he has traced the coat to an opera house. There are some splendid scenes throughout that are excellently filmed. Not a dull moment is to be had. Even the unfamiliar French dialogue is explained in an ingenious method by two Englishmen who are supposed to be looking into the artists studio and telling in English what is happening inside.

Annabelle does fine work as Beatrice while Rene Lefebvre is good as Michel, as are Louis Alibert and Constantin Stroesco.

POSITION WANTED

Manager of 25 years experience, with full technical knowledge of projection, all standard machines and sound equipment, would like to offer his services as Manager and Projectionist in small theatre, or will invest services in order to secure half share in small theatre. Good connection with all exchanges doing business in Canada. Best of references.

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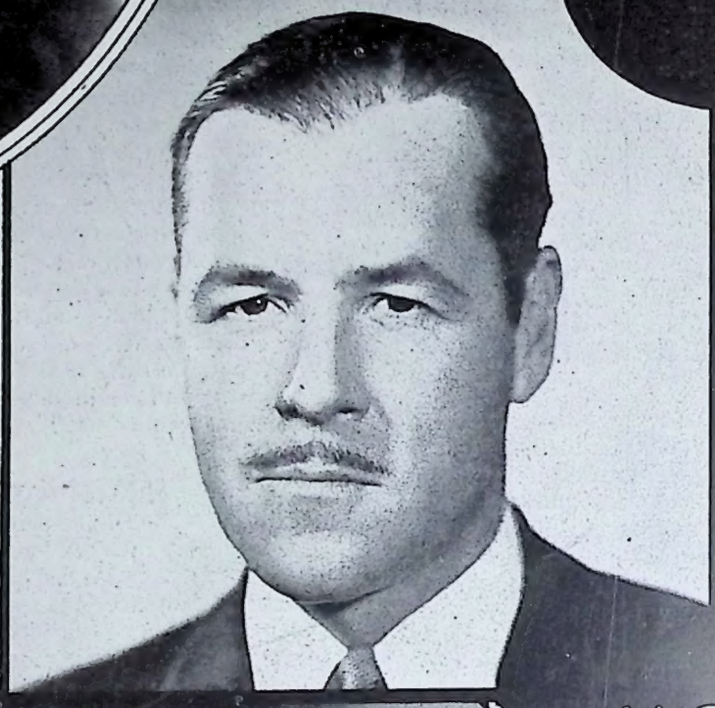

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JOHN
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DILLON
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"Pagan Lady

Report of The Hon. C. H. Cahan's Address On Performing Right Society

Republished from Hansard's—House of Commons Debates, Monday, June 8th, 1931

We present for our readers, the address of the Hon. Mr. Cahan, in the House, in connection with the clauses which directly concern the theatreowner. Here is another instance where the "little fellow" gets Justice, despite the Power, Money and Politics of certain Interests, who moved all territories, but "Heaven and -------" to amend the Copyright Bill for the benefit of Monopoly.
(Editor)

On Section 10—Performing rights.

MR. CAHAN: I dislike very much to take up the time of the house, but as this section of the bill will be subject to discussion, I wish to explain my position with regard to it. There is in this country a company known as the Performing Rights Society of Canada. It was that company which brought to the attention of the government of the United Kingdom, the old section 40 of the Copyright Act as it exists at present. That section imposed upon any assignee of a grant or license of performing rights the duty of producing at the Copyright office the original assignment and a duplicate of the final assignment for registration. There must be duplicate copies of the assignment and unless assignment was registered, no recovery could be made in respect of infringments of the act. It was found that duplicate copies were not in existence for many of those assignments which has been made during the past fifty years. In many cases the assignors had long since died and it as represented to the government of the United Kingdom by the Performing Rights Society of England that it was unjust and unfair to exclude these assignments from registration owing to the impossibility of producing duplicate assignments from an assignor who had long since died. Secondly, in every case in which that company brought suit in respect of an infringement of a copyright they were compelled to show that the assignment of that copyright had been registered. They represented that they owned performing rights in 3,000,000 works; that the copyright office imposed a fee of one dollar in respect of each assignment, and that therefore the registration of their 3,000,000 works necessitated payment to the Copyright office of the sum of $3,000,000 for registration. It was in that connection that the communication came to the late government signed by Lord Lovat on behalf of the dominions' office in London. We have met that. It is no longer necessary that assignments should be made in duplicate; it is no longer necessary that assignments should be registered at all as a condition precedent to a recovery of damages for an infringement of copyright, or for the recovery of fees or royalties for performing rights. We have now by these sections which have passed, if they receive the final approval of parliament, wiped out all those objections. But this condition exists in Canada to-day: The Performing Rights Society have hitherto been compelled to restrict their recovery of royalties, fees or charges for performing rights, to the few works which they have been able to register; but the Performing Rights Society of England, which was the subject of investigation in that country in 1930, has procured the incorporation of a company in Canada known as the Performing Rights Society of Canada, Limited, with its head office in Toronto. This company has procured from the English company an assignment of all its performing rights. It has procured from a similar association in France an assignment of all its performing rights; the same from Italy, the same from Germany, and more recently, from the United States it has procured an assignment of practically all performing rights in that country. The result is to-day that the Performing Rights Society of Canada Limited controls the performance in Canada of the musical works of some 30,000 authors and musical works to the number of 3,000,000. It is admitted in their own testimony before the committee they control performing rights in from 90 to 95 per cent of all modern music in the world. This Performing Rights Society which has acquired this monopoly, I might say a super-monopoly, because each author has a monopoly in respect of his own works, has obtained vested rights in and control of about 95 per cent of all modern music, and instead of exacting fees and royalties as in times past for the performance of one musical work or a dozen musical works, it is now proposed to the users of music in Canada that they shall obtain from it a licence authorizing the performance of the whole 3,000,000 works, so that as at present, according to its present tariffs, which have been placed before the committee, if a band in a country community desires to perform band music, it must acquire from this company the right to perform the three million works which this society controls. If a broadcasting company, such as we find in Toronto or Montreal, desires to broadcast certain music as a part of the entertainment which it gives by radio, it is compelled to come to this company and pay whatever fee or royalty they demand, not for the performance of the 150 works which the broadcasting company may desire to perform, but for the performance of the whole three million works, or any of them or all of them which this society controls. Objection has been made to that. Very serious objection has been made by the broadcasting companies in this country, which I need not name, by the Canadian National Railways, which does a certain amount of broadcasting, by the Canadian Pacific Railway, which also broadcasts, and also by newspaper companies, which broadcast programs in various parts of this country. They have protested against that. Every hotel in this country which for the amusement and entertainment of its guests during the dinner hour performs music on the piano or by violin or by an orchestra is compelled to take monthly licenses from the Performing Rights Society of Canada for the performance of that music, and not for the performance simply of the 10 or 150 pieces which they may desire to perform during the week or month, but for the performance of the three million pieces which this company controls. Nearly every hotel proprietor in this country has protested against that condition of affairs. Exactly the same protests have come from civic bands, military and militia bands, and bands in certain civic communities throughout this country. If we amend this section 40 so that registration and the payment of fees under the act is no longer necessary, we no longer compel them to register their assignments, or the grants under which they obtained these rights; we no longer compel them to pay the fee of one dollar with respect to each registration, which will amount to $3,000,000. We give them all of that. But we wish to know the names of the pieces which this society controls. We say to them that it is in the interests of the music-users of this country that they should file in some public

(Continued on Page 13)

Canadian Fan Monthly Publication Announced by Canadian Publisher

British Division of Regal Films Organized to Meet Demand

DEWEY D. BLOOM

MR. HENRY. L. NATHANSON, General Manager of Regal Films, Limited, announces the appointment of Mr. Dewey D. Bloom as Sales and Exploitation Manager of the British films division of that company. The growing popularity of made-in-England pictures throughout Canada and extensive plans being made by Regal to release an increased number of British features during the coming season, required that a new department be organized to handle this product.

Mr. Bloom's appointment will undoubtedly be heartily approved by Canadian exhibitors. His experience in the marketing and exploitation of pictures in the United States has been extensive and marked with great success. He also is familiar with conditions in England, a sojourn in London having resulted in his being personally acquainted with many British studio executives. Mr. Bloom is a Canadian, his home being in Hamilton, Ontario.

A BRIEF summary of Mr. Bloom's activities since he entered the theatrical world would no doubt be of interest to Canadian exhibitors. Upon leaving Hamilton in 1924 where he had been employed by the Canadian Westinghouse Company for eight years, being in charge of District Office stocks at the time of his departure, Mr. Bloom obtained a position in the Publicity Department of the Selwyns, prominent New York theatrical producers. In the two years that he remained with that firm, Mr. Bloom handled a number of their important publicity campaigns, including the very successful Charlot Revue of 1924 and Jane Cowl's series of classic plays.

Aware of the decided trend toward motion pictures, Mr. Bloom decided to leave the legitimate theatrical field and obtained a position with Fox, managing one of their Broadway theatres. He left that position to handle publicity for the Associated Pictures Corporation, producing a series of Barbara La Marr pictures for First National release. It was during this association that Mr. Bloom came to know and admire Mr. S. R. Rothafel, better known as "Roxy" of radio fame, Associated Pictures Corporation having built the tremendous movie "Cathedral" bearing the name of that veteran exhibitor.

WHILE the Roxy was being financed and built, Mr. Bloom went with Pathe to take charge of publicity at their Long Island studios and later, refusing an offer to go to Hollywood when that organization transferred production to their California studios, joined Associated Exhibitors handling New York publicity. He also staged successful exploitation campaigns on Peggy Hopkins Joyce's picture, "The Skyrocket," in leading American cities. At this time, Mr. Bloom organized his own publicity offices in New York City and after several successful years, during which he represented some of our foremost screen and stage stars, decided to go abroad and investigate the possibilities of British Film production. That was in 1927 when Elstree was being established and British Film production re-organized.

After a holiday tour of the British Isles and a visit to leading European cities, Mr. Bloom returned to London and assumed the management of Gertrude Lawrence, noted British actress, upon her return from America where she had scored a sensational success. Shortly afterwards he was engaged by the Kit-Cat chain of supper-restaurants to organize their publicity department and engage talent for their cabaret entertainments, meanwhile acting as special Correspondent for "Variety" on British theatrical and film activities, in addition to representing Miss Lawrence.

THE following year, Mr. Bloom returned to New York where Miss Lawrence had signed for a new stage production and continued to handle her contracts and publicity; also establishing an international booking agency for the interchange of talent between England and America. A severe illness resulted in his spending last summer at his home in Hamilton and on his return to New York he was engaged by Metro-Goldwyn-Mayer to handle publicity on feature productions.

IT WAS while Mr. Bloom was roadshowing "Trader Horn" in Hamilton and Ottawa that his work came to the attention of Mr. H. L. Nathanson, General Manager of Regal Films, Limited. The splendid results of his work here, and the impression left by Mr. Bloom on a previous visit to Canada in the interests of Metro-Goldwyn-Mayer impressed Mr. Nathanson with his suitability for the task of handling British films in this country.

As Mr. Bloom enjoys a splendid reputation and personal popularity in the American Film Industry, Regal Films are to be congratulated upon having selected a man of his ability and a Canadian to handle British films here. Undoubtedly Mr. Bloom's ability and extensive experience in showmanship methods, combined with the tremendous improvement in the quality of English pictures, will result in giving these British Films the complete representation and popularity to which they are entitled!

Lease on Theatre, British Columbia, together with furnishings, equipment, etc., for sale. Seating capacity, 600. Northern Electric equipment. Party leaving Canada. Bargain.

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Toronto Theatres

LOEW'S—Manager Jules Bernstein—Gloria Swanson in the United Artist production, "Indiscreet." Gloria is engaged to marry Ben Lyon, a prominent novelist. Before the engagement she confesses to her fiance that she has had a previous affair, but withholds the name of the man. Barbara Trent, Gloria's sister, returns from school in Paris, and announces her engagement to Monroe Owsley, not knowing that he is the "man" in her sister's past. Gloria is horrified when she learns of the engagement, and does everything possible to discourage Barbara, but to no avail. Arthur Lake, who is in love with Barbara, to spoil the match, tells Owsley's people that there is some insanity in Barbara's family. Gloria to help Arthur, acts in a rather peculiar manner, and not only convinces Owsley's people that there is insanity in the family, but convinces her sister and her fiance that she is in love with Monroe. Barbara goes back to Arthur, and later Ben Lyon, who cannot go on without Gloria comes back to her, and all is once more serene. Directed by Leo McCarey.

TIVOLI—Manager Jimmy Lynch—The Universal picture, "Seed," with John Boles, Genevieve Tobin and Lois Wilson. Lois Wilson, Peggy; and John Boles, Bart; are happily married, and have five children. Bart meets a former sweetheart of his, Genevieve Tobin, and she encourages him to make a success of his writing, which he has sadly neglected since the advent of five children. He is so flattered by Genevieve's attention that he leaves his wife, Peggy. The mother's next ten years are spent working hard to raise her children, only to have, the now successful father, return and offer to take the children away, in order to give them a higher education. Her motherly love will not deny the children the advantages which they are offered, so she consents to the plan. After ten years she is left alone, feeling defeated. But that feeling is short-lived, as one is led to believe that Bart will leave his paramour and return to Peggy. Directed by John Stahl.

UPTOWN—Manager Tom Daley—"Kick In," a Paramount feature with Clara Bow and Regis Toomey. This picture is the story of a young man, Chick Hewes, who has spent a term in prison, but on his release wants to go straight. However, it is the same old story, the detectives who believe "once a crook, always a crook," make it very difficult for him. To make matters still worse, they are innocently entangled in a robbery, evidence supplied by Clara's weakling brother. But "justice triumphs over all," and they are acquitted. Directed by Richard Wallace.

IMPERIAL—Manager H. V. Knevels — Clive Brook, Charles Rogers, Richard Arlen, Fay Wray and Jean Arthur in a Paramount production, "The Lawyer's Secret." Charles Rogers is the accomplice in a murder, and he confesses his part to Clive Brook, a lawyer, who is engaged to his sister. Richard Arlen, a sailor, is accused of the murder, and is sentenced to be hanged, on circumstantial evidence only. Brook cannot tell what he knows, as by the law, a lawyer is not allowed to violate his client's confidence. Charles, who is a coward, will not own up; but finally the best in him is brought to the surface by Arlen's sweetheart. He confesses, and the real murderer is apprehended, while Rogers gets a short prison term. Directed by Louis Gasnier and Max Marcin.

SHEA'S—Manager Jerry Shea—"It's a Wise Child," with Marion Davies. It is a rather complicated story of the daughter of a wealthy family, Marion Davies becoming involved in a scandal to shield the maid, who is secretly married to Marion's brother. Everyone believes that it is Marion who is to become a mother, and then a search for the right man is inaugurated. The man might be either her ex-fiance, her lawyer-guardian, or her fiance. A Metro-Goldwyn-Mayer production, directed by Robert Z. Leonard.

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The Chromolite. A white diffusive screen with reflection value of 94% and with perfect sound transmission through it. Suitable for wide theatres and steep projection angles, and perfect for colored pictures. Corrects the bluish light of Hi-Lo and High Intensity Lamps to a natural white. Per square foot, without frame, $1.00, with frame, $1.15.

The Superlite. The standard type of white perforated sound screen. Also corrects color values, and has good sound transmission. Per square foot, without frame, 85c; with frame, $1.00.

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The Silverlite. Metallic surface on the same cloth as the Vocalite. Specially suited for use in narrow theatres. Good sound transmission. Per square foot, without frame, $1.00; with frame, $1.15.

You never heard of one size of shoes to fit boy, youth or man. Neither will one stock screen possibly fit the various Theatre conditions. Buy a Screen giving perfect Sound Results to fit **your conditions.**

TELEVISION—A new book by an authority on the subject, Thos. W. Benson. Outlining in 140 pages with many illustrations the progress of Television to the present time, how it is done, and how it will apply to the Theatre. Television is coming presently, be ready for it. Postpaid. $1.50 per copy.

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M-G-M to Produce Several English Stories

Cahan's Appeal To Protect Public

(Continued from Page 10)

office in this country a list of the works which they control so that they are no longer in a position to impose upon the people of this county the idea that they control everything. We say to them: File a list of the music works which you do control, so that those desiring to perform music may deal with other owners with respect to the works which they control. That they have so far refused to do.

Secondly, we say this: You do not represent the authors within the meaning and intent of the Berne convention or of the Rome convention. Those authors were granted certain rights with respect to their individual works. They were given the right of assignment of the copyright in those works. But an entirely new condition has arisen, where one society may control three million works, 95 per cent of the modern music of the world, and if that society is left unregulated and uncontrolled it is in the position of a combine or monopoly which in its own discretion may impose any royalties, any charges, any fees, which it may deem expedient, upon the music users of this country.

As to the method of control, we propose this provision:

Each association, society or company which carries on in Canada the business of acquiring copyrights of dramatico-musical or musical works or of performing rights therein, and which deals with or in the issue or grant of licences for the performances in Canada of dramatico-musical or musical works in which copyright subsists, shall, from time to time, file with the minister at the copyright office:—

(a) Lists of all dramatico-musical and musical works, in respect of which such association, society or company claims authority to issue or grant performing licences or to collect fees, charges or royalties for in respect of the performance of such works in Canada; and

(b) Statements of all fees, charges or royalties which such society, association or company proposes from time to time or at any time to collect in compensation for the issue or grant of licenses for or in respect of the performance of such works in Canada.

That imposes upon them the duty of filing a list of their works, without charge, so that the public may be informed of what they control; and secondly, of filing a list of the fees, charges or royalties which they demand from the users of these musical works. Then comes the provision:

2. Whenever in the opinion of the minister, after an investigation and report by a commissioner appointed under the Inquiries Act, any such society, association, or company which exercises in Canada a substantial control of the performing rights in dramatico-musical or musical works in which copyright subsists, unduly withholds the issue or grant of licenses for or in respect of the performance of such works in Canada, or proposes to collect excessive fees, charges or royalties in compensation for the issue or grant of such licenses, or otherwise conducts its operations in Canada in a manner which is deemed detrimental to the interests of the public—

Then, upon an inquiry and report showing that in either one of these three ways the company is acting in a manner detrimental to the public interest, a revision may be made of the fees, charges and royalties which it imposes. Public sentiment in this country requires that. In my personal opinion that clause is within and consistent with the terms of the Berne convention and of the Rome convention because, while this country of Canada may adhere to such a convention for the protection of authors' rights, it certainly reserves its own inherent right to deal with a monopoly within this country which controls 95 per cent of a product, and which is free without such regulation to exact any such fees, royalties or other charges as it may in its discretion impose. This imposes no penalties upon such company. It simply says to them: There are certain limits within which you may impose fees, charges and royalties, but if you proceed in such a manner as is deemed subversive of the public interest, an inquiry may be held and your fees may be revised. I think it is a fair way to deal with a monopoly of that character, and certainly public opinion in this country demands that there should be some such regulation of such an enormous and widespread combine and monopoly as that to which I have referred.

Frederick S. Revell for B.I.P.

Frederick Stanley Revell is the British representative in Canada for British International Pictures.

Mr. Revell came to Canada, September, 1930, and has been actively engaged in British film interests since that time. The contract with the C.P.R. for the exhibition of three B. I. P. pictures for the Empress of Britain, was one personally arranged through the direct effort of Mr. Revell. This means that British pictures will no doubt be shown on many voyages of the Empress of Britain.

As a result of the first B. I. P. showings the Empress of Britain booked "The Middle Watch," "Young Woodley," and "The Yellow Mask" for a return trip, and arrangements are being made in London, for other showings of B. I. P. pictures, throughout the entire Atlantic and Pacific lines of the C.P.R.

Mr. Revell was born in London, England, in 1904, and was educated at University College, London, finishing with a special course in advertising.

His first film connection was with Paramount as sales representative on the south coast of England, for a period of one year; and for the next three years, he was in charge of the London Advertising and Publicity Department of Paramount.

He then joined British International Pictures, in their export department, and left for Canada in August of 1930, to act as B. I. P. Canadian representative. During Mr. Revell's sojourn here, he has made some excellent contacts with exhibitors throughout Ontario, Quebec, and the Maritime Provinces, and is contemplating a trip which will cover the provinces of Manitoba, Saskatchewan, Alberta and British Columbia.

In addition to his trade contacts, Mr. Revell has made many friends for British films in the "high places" throughout the Dominion.

An interesting comment was made during the Government Investigation, when Mr. Revell had finished giving his evidence, a certain legal gentleman was heard to say, "What a pleasure it is to hear good English."

(Special to Digest from Winnipeg)

Photographed and recorded in the beautiful Lake Louise region of the Canadian Rockies, "Under Suspicion," thrilling song romance of the Royal Canadian Mounted Police, co-featuring Lois Moran and J. Harold Murray, opened a week's engagement at the Province Theatre, May 23, Winnipeg, to capacity houses.

Round About the Studios

"Jiggs," Metro - Goldwyn - Mayer canine star, who is seen in "Trader Hound."

"Five Star Final," movie version, is in the cutting room and is going through the shearing process. Little cutting is to be done on this Edward G. Robinson starring vehicle, inasmuch as a singularly effective system of editing before shooting was followed in the making of the picture.

Robert Riskin is completing the adaptation on a new Holt-Graves vehicle as yet untitled, while Jo Swerling is working on a forthcoming Frank Capra-Barbara Stanwyck vehicle. Dorothy Howell, Douglas Doty and Arthur Rosson are working on three vehicles, the titles of which will be announced shortly.

Edgar Kennedy, who has just completed his first comedy, "Lemon Meringue," for RKO Pathe, will put aside the comedy mask temporarily to don the sombre cloak of drama for he has been cast to play the important part of "Buffington" in "The Mad Marriage," Helen Twelvetrees' new starring picture being directed by Tay Garnett.

Metro - Goldwyn - Mayer has acquired talking picture rights to two well-known dramatic properties, "Turn to the Right" and "Three Wise Fools." "Turn to the Right" was written by Winchell Smith and J. E. Hazzard, ran for three seasons in New York City and later proved an extremely popular play with repertory and stock companies. "Three Wise Fools," Austin Strong's play, was produced in New York by John Golden, and after a season on Broadway played throughout the country, with many subsequent revivals.

Ginger Rogers, stage and screen star, who recently closed her latest Broadway engagement in "Girl Crazy," has been signed by RKO Pathe to play opposite Eddie Quillan in his next vehicle, "Eddie Cuts In.' 'Miss Rogers left New York for the West Coast on the 20th Century Tuesday, June 9th, a few hours after signing her contract. Production on this George Kibbe Turner vehicle will start immediately upon Miss Rogers' arrival at Culver City.

Lionel Barrymore, who returned to a role before the camera in "A Free Soul." after three years of directorial work, will be seen in the leading role of Bayard Veiller's "Guilty Hands," Metro-Goldwyn-Mayer has announced.

"Guilty Hands" is an original story by the author of "Within the Law" and "The Trial of Mary Dugan," and will be directed by W. S. Van Dyke, whose last production was "Never the Twain Shall Meet."

The chief feminine role in "Guilty Hands" has been given to Madge Evans, who went to the coast from the Broadway cast of "Philip Goes Forth," and has already played leading parts in "Horseflesh" and in Ramon Novarro's "Son of India.

A last-minute switch has brought about the assignment of Dorothy Lee to play the feminine lead with Joe E. Brown in his latest First National starring picture, "Local Boy Makes Good," which has just started production at the studios in Burbank, Calif. Lillian Bond was originally slated for this role; then it was decided to give her the title part in "The Lady from New Orleans," which Warner Bros. now have in production. Then Evalyn Knapp was selected, but at the eleventh hour the substitution of Miss Lee was effected. Evalyn Knapp's next assignment will be announced in a few days.

Mae Busch has been signed for a featured part in "Wicked," Elissa Landi's starring vehicle for Fox Films. Blanche Frederici, Blanche Payson, Eileen Percy and Lucille Williams have been signed as members of the supporting cast.

John Gilbert, in his new Metro-Goldwyn-Mayer picture, "Cheri-Bibi" is said to be the first star to have made a complete motion picture by the new "supersensitive film" process, hailed as one of the most valuable developments in motion picture photography in the industry's entire history.

Constance Bennett and Paul L. Stein, RKO Pathe's great star-director combination, have just finished their fourth production, "The Common Law." The previous features they have made together are "This Thing Called Love," "Sin Takes a Holiday" and "Born to Love."

Sylvia Sidney, whose debut in pictures recently was the result of a good break, gets another boost up the ladder in her selection by Samuel Goldwyn to replace Nancy Carroll in "Street Scene," Elmer Rice's screen adaptation of his Pulitzer Prize play.

Ann Harding and Eddie Quillan, two popular R.K.O. Pathe stars.

Ruth Selwyn, charming Metro-Goldwyn-Mayer player, who appears in "Five and Ten."

Evelyn Brent, noted screen star, returns to the Columbia lot after an absence of nearly six months, to portray the featured feminine role in the company's adaptation of William Du Bois sensational stage play, "Pagan Lady." The play, which served as a starring vehicle for Lenore Ulric and as such enjoyed a record run on Broadway, will come to the screen as one of the company's 'Specials.' John Francis Dillon will direct.

"Thanks Again," the second fun-film in the series of "Mr. Average Man Comedies" starring Edgar Kennedy, has gone into production at the RKO Pathe studios under the supervision of Lew Lipton. Harry Sweet wrote the story and is handling the megaphone.

Hal Roach's Boy Friends started their first comedy on the 1931-32 program with "Call A Cop." George Stevens, their youthful director, with the collaboration of the Roach writing staff, wrote the story, which revolves around two scared girl friends, their protective boy friends, imaginary burglars and many cops.

Mervyn LeRoy, the kid director, has reached a new peak. The chap responsible for "Little Caesar" has been signed by Samuel Goldwyn to guide Gloria Swanson in "Tonight or Never," the adaptation of the David Belasco stage success now running on Broadway.

Bette Davis has been added to the cast of "Waterloo Bridge," which is now in its second week at Universal City under the direction of James Whale. Miss Davis will play the role of Janet, sister of Kent Douglass, who plays the male lead.

Having completed her work on the script and dialogue of "Strictly Dishonorable," "Gladys Lehman has started work on Fanny Hurst's best seller, "Back Street." No cast has been selected for this picture, but Carl Laemmle, Jr., has promised its direction to John Stahl because of the work he did on "Seed."